

Bishop Reed backs Berton in discourse on Pew views

by PETER ALLNUTT

Rev. E. S. Reed, the Anglican Bishop of Ottawa, upheld most of Pierre Berton's criticism of Church leadership as expressed in the latter's book "The Comfortable Pew."

Rev. Reed said of Berton, "his criticism is generally correct but it is not radical enough. It does not go to the roots of the problem."

The Bishop did not feel that Berton really understands the nature of the institution in question. He said that even though today's leaders may not be of the church, they are nevertheless products of the church. He also felt that Berton did not give enough attention to the ordinary church members.

Challenging the assumption that the church has always been a conservative body, Reed stated, "it was the life of Jesus Christ that caused the things we regard as essential to become essential." However, the church as an institution is both divine and human and is therefore in constant need of redemption.

The Bishop felt that the church will go through a period of decline and then one of renewal. There will be a renewal in the role of the church as an institution.

Rev. Reed favoured having priests detached from the parish system. Too much time is spent on administrative affairs by church leaders for them to perceive the position of the church in the world today.

BAZIN EXPLAINS POLICY

CUS demands freeze on fees

by MARTY FREEMAN

Jean Bazin, National President of the Canadian Union of Students, commented on the CUS "freeze the fees" policy in an on-campus address given yesterday as part of the External Affairs Training Program.

"CUS has asked all universities to stabilize their fees pending the report of the Bladen Commission on University financing as well as that of the CUS Means Survey", he explained. "The Strike at the University of Manitoba is in fact a demonstration against a raise in tuition costs."

In his travels across Canada, Bazin noted, he has found prevailing the idea that the Bladen Commission will certainly recommend a high tuition hike to university administrations.

Bazin termed "ill timed" the brief presented by the Students' Council of the University of Toronto to the Bladen Commission. The brief recommended a 150% increase in fees and \$1500 government grants direct to students to meet the raising costs

of higher education in Canada.

The U of T brief claims that "the university has an obligation to serve society, which does not exist because it is financed by society".

Bazin felt this was a sixteenth century view of higher education. The recommendations, he felt, were harming the student position vis-à-vis the university administrations, especially at the University of Manitoba, where students have been fighting the fee raise vehemently.

Discussing CUS-UGEQ relations, Bazin spoke optimistically of more co-operation, resulting from the "very open-minded approach" CUS has taken.

He explained that the controversy over student syndicalism was merely a difference of approach. While the Latin approach was to begin by defining terms, Anglo-Saxons tended to act when a specific situation arose, rather than follow a more doctrinaire line.

An example of the second attitude could be seen at Manitoba, where students struck, though not because they considered themselves "young intellectual workers".

Reconciliation between the two views could be achieved through

action, Bazin felt. "As long as we have common action, we'll be all right", he claimed.

Describing the role of CUS, Bazin explained that the organization has undergone a reorientation. The aim now is for it to serve both its 120,000 student-members and the forty campus governments it represents.

CUS is in the midst of work on student mental health, and regional seminars are planned, including one in the Maritimes this May.

A survey at Western University showed that 55% of the students polled felt a need for counselling during the year. Of these, 75% thought the services at Western were inadequate. The second highest reason for help was financial difficulties, with romance coming way down on the list.

The need for direct student involvement has led to the resolution on South Africa. Its purpose is education and action. Therefore South Africa committees have been set up on Canadian campuses and CUS has made representations to the federal government to change the preferential tariff on South African goods.

Schedule for Carnival festivities to be highlighted by day up north

Carnival '65 opens in grand style on Thursday, February 18, with live entertainment, a hockey game, an informal "Forget Your Troubles Dance", and the crowning of the Carnival Queen.

The first of the Carnival events will begin at 1 pm on the Lower Campus where the annual Toilet Bowl will see the Daily team pitted against the awesome might of the SEC.

Immediately following the game at 3 pm the First Annual Dow Roman Relay will begin. The race starts at the entrance to the Arts Building, and weaves around Campus on a route that only the Engineering Faculty's finest could follow.

To start the evening off, the super Dailyites will face Radio McGill in a hockey (?) game at the Winter Stadium, at 7 pm.

Immediately following the match H. Locke Robertson, Principal and Vice-Chancellor; Pat Trapnell, last year's Queen; and Jim Trimble, Coach of the Alouettes will officially open Carnival.

At 7:45 pm the Hockey Redmen will defend their three-year championship of the Birks Trophy,

symbolic of City Collegiate supremacy against Les Carabins of the University of Montreal.

After the game at about 9:15 begins the "Forget Your Troubles, Come On Get Happy Dance" in the Currie Gymnasium. Bobby Curtola and his band will get the Carnival swinging, while soft drink mixers will be served.

At 10:45 pm the highlight of the evening will take place, when the Carnival Queen for 1965 is crowned.

First among the varied Friday activities will be the second and third rounds of the Carnival Debating Conference. These will take place early that morning in the Engineering Building, as will all the rounds of the contest. Following this, all competitors will be invited to join the McGillians up north.

Busses packed with winter sports enthusiasts will leave the Roddick Gates from 9 to 10 am.

Ski rates will be reduced to \$1.50 for all Carnival goers at the (Continued on page 2)

CARNIVAL TICKETS GO ON SALE

Tickets for all McGill Winter Carnival events will go on sale Monday between 12 and 2 pm in the lobbies of the Arts Building, Physical Science Centre, New Engineering Building, and the Humanities Building.

Tickets will be available for the Hockey game at 75¢, Busses up North — \$1.75 return, Friday night at Habitat — \$1.00, Ian & Sylvia, and Gail Garnett Show — \$2.50.

Purchasers of tickets are eligible for prizes that will be announced daily. The grand prize will be a trip for two to FLORIDA, to be drawn at the Saturday Night Concert.



Bill Baker

HERE TODAY: These are among the 104 contenders for Winter Carnival Queen who went through the first stages of the final selection yesterday. Girls who were not interviewed at RVC are invited to the Union Boardroom today between 2 and 5 pm to meet the judges.

The Drums of Africa are rumbling anxiety and discontent...

The 'drums of Africa' rumble a nervous tune of anxiety and discontent. The dam of mounting repression swells its restive imprisoned waters while the spillways are shut, and the foreboding danger of the deluge is imminent.

In yet another troubled land threatens the grisly spectacle of human butchery, violent massacre and untold suffering which only compromise will prevent. Those blind to the consequences of their ways are blind to compromise and such is the state of 'apartheid' in South Africa.

We in the Western World are constantly accused of hypocrisy: an inconsistency between what we say and what we do. We believe in humanitarianism and the equality of men: how do we advance it? Should it concern us only here where it affects ourselves, or does true humanitarianism imply something less than total ego-centrism as well intended and easy as that may be? The connotation of unwarranted intrusion into the affairs of others is misplaced in a context where the intrusion is expressly desired by the majority for whom it is intended. Is it not impossible that the struggle against racism where it is blatant and oppressive beyond our frontier will not at the same time reverberate and tend to weaken those elements of racial enmity which are discrete and unequitable within our own society?

The argument that international action against South African apartheid is inconsistent unless accompanied by similar action against all other countries in which any form of discrimination exists is trite. Let us remember from the outset that apartheid is a particularly vicious

form of legally and militarily enforced discrimination and oppression against one racial group, of a thoroughness and scale unduplicated by most other countries in the world since 1945 and hence on its own merits may be singled out as a focus of our immediate attention as were the Nazis in the Nuremberg of 1945 and the Frankfurt of today.

If the world struggle is shaping up between the 'haves' and the 'have-nots' as is often alleged, then it is an unfortunate co-incidence of circumstances that this may be interpreted grosso-modo, by some, as a struggle between white and non-white. Let us not for a moment under-estimate the seriousness of the threat to international security implied in the frenzied extremist policies of the Verwoerd government. Their scientists are on record as having confirmed that it is within the immediate capability of South Africa to manufacture atomic weapons; a prominent figure in government is on record as having proposed that they would not hesitate to use them against any 'loud-mouthed' African state which threatened the structure of white supremacy and apartheid in South Africa. The mouths of indignant African states are growing louder. Verwoerd and Salazar are the remaining arch-enemies of the de-colonized, independent and assertive African continent, which irrespective of national frontiers will not for long tolerate the continued subjection and exploitation of its peoples. If it is in the interest of everyone to avoid such a confrontation then the case of the ruling South African Nationalist party with its Nazi-patterned theory and

The CUS South Africa Committee speaks its piece

practice of social, political and racial supremacy may be a test case of our own reaction against everything for which we are not supposed to stand.

We as students in every country have the ability, organization, and responsibility to establish at least the nucleus of the snowball which is to grow as large as consumers, business and government across and beyond the North American continent will encourage and effect it: the boycott of South African trade. We are ideally situated as a student body to think, plan and initiate a world reaction long sought as desirable by South African liberals, experts in economics, political science, sociology, and the General Assembly of the United Nations which recommended sanctions against South Africa in the 1962 session.

The McGill C.U.S. South Africa Committee, in conjunction with similar committees in universities across Canada, the U.S.A. and Western Europe encourage students as individuals to uphold their efforts by abstention from the purchase, sale, use, or consumption of any South African goods; to encourage as many of their friends and acquaintances to do likewise. By word of mouth much will be accomplished in future efforts which will be concentrated directly on business and government in the entire Western world, by respective university committees, to secure understanding of the issues and positive co-operation.

Carnival...

(Continued from page 1)

Mt. Habitant Ski Area in the Laurentians.

Busses will leave the area at 4:30 pm for those who feel conscientious about their studies, but all will be encouraged to stay for a night of frenzied activity. After a hearty meal to be supplied by the Lodge at eighty cents there will be a sing-along folk concert. This will be followed by a mammoth dancing party with music supplied by the "Hounds" and the "Counts Four". The bands will play both in the Lodge and in a large circus tent erected specially for the occasion. Admission will be \$1.00 which includes the afternoon and evening shows.

People who remain in Montreal because they don't ski will be able to take a second set of busses up north in order to enjoy the evening festivities. These will also leave the Roddick Gates starting at 5 pm and continue to leave as busses are filled up.

In addition to the dancing, a less strenuous sleigh ride may be taken for only fifty cents, or for the super avid skiers, night skiing will be available at \$1.00.

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CAMERA CLUB: Tour of the School of Modern Photography. Practical lesson in portraiture and talk on "The Criteria of a Good Photograph", Camera Club Darkroom, 6:30 pm.

LATIN AMERICAN SOCIETY: Tertulia en Espanol. All welcome, 1 pm, Room 101 Eng.

NEWMAN CLUB: Voting polls open. First Friday Mass followed by Communion supper with Anglican Students from Canterbury and guest speaker Dr. Shoeck, Univ. of Toronto: "Thomas More — the Christian Humanist". Newman House, 1-2 pm and 6 pm.

PSYCHOLOGY CLUB and PRE-MEDICAL SOCIETY: Film: "The Deaf May Speak", 1 pm, Eng. 204.

PRE-MEDICAL SOCIETY: Biology 100 films: "Let's Look at Weeds", "From One Cell", "How the Eye Functions". For Biology 100 students and anyone interested, 1 pm. Rm. 205, Biol. Bldg.

RIFLE AND PISTOL CLUB: Rifle team: H. Proppe, G. Kloepper, A. Buckley, L. Tam, call 747-4012. Match with Bishop's Univ. All members come for Annual picture. Range at 7 pm.

SCM, YELLOW DOOR COFFEE HOUSE: Peter Shaffer's play, "The Private Ear" with Ian de Voy, Chris Burke, and Diane Grant. 25¢ and all the coffee you can drink. 3625 Aylmer St. at 9 pm.

CUS ESKIMO PROJECT: Meeting of all those working on or interested in this project. Rm. 330, Arts Bldg. at 1 pm.

AUGUSTANA HOUSE: Co-op supper at 6:30 pm.

CHINESE STUDENTS' SOCIETY: Regular basketball practice. Those who wish to play for the club must attend. Currie Gym. 8 pm.

NEW DEMOCRATS: Meeting to discuss Model Parliament, 1 pm in Union Salon.

CHRISTIAN FELLOWSHIP: Dr. Haqq: "God Speaks to Man", 1 pm in H 219.

FLYING CLUB: Tour of Radar Room and Tower at Dorval. Attention student pilots: old exams for P.P.L. will be available. Meet at 1 pm in Rm. 210, Eng. Bldg.

CHAILIL SOCIETY: Practice meeting Union Club Room, 1 pm.

Saturday

YAVNEH: Melaveh Malkah and Kumsitz, featuring "Fighting Words" panel, comedy skit, singing. Everybody welcome, 8 pm at Hillel House, 3460 Stanley St.

MOC: House open this weekend and every weekend: skiing, trailing, singing, fun.

AFRICAN STUDENT ASSOCIATION: General meeting, 3 pm in Union Cue Room.

CHRISTIAN FELLOWSHIP: Chinese supper with Dr. Haqq, \$1.00. All welcome. Canterbury House, 3555 University St., at 5:30 pm.

Sunday

NEWMAN CLUB: Sung Mass in Chapel at 10 am and 12 am.

CANTERBURY HOUSE: Eucharist, Christ Church Cathedral at 9:30 am.

MOC: Free ski lessons at Morin Heights on Bellevue Hotel ski hill at 9 am.

SZO: Symposium on Russian Jewry, Kumsitz to follow. 1247 Guy St., Rm 131 at 8 pm.

UNITED CHURCH: Sermon topic: "The God who Hides", Divinity Hall Chapel, University St. at 7:30 pm.

AUGUSTANA HOUSE: Holy Communion at 10 am, Vespers at 8 pm, "Psychiatrically Speaking" by Dr. D. Scott-Orr, Resident Psychiatrist, Verdun Protestant Hospital at 8:30 pm.

Announcement

Arthur J. Seymour, West Indian poet, anthologist, and editor of the literary magazine KYKOVERAL, will deliver a lecture on West Indian literature today at 1 pm in the Seminar Room on the third floor of Peterson Hall. A discussion will follow.

GRADUATES' BANQUET

Ross, Robertson, Cameron receive awards

by MARC RABOY

Three prominent functionaries and McGill graduates were awarded Honorary Life Membership in the Graduates' Society Wednesday night at the one hundred and eighth General Meeting of the Society in Redpath Hall.

Justice G. Miller Hyde presented plaques to Chancellor Howard I. Ross, Principal and Vice-Chancellor H. Locke Robertson, and Miss Virginia Cameron, Assistant Registrar, lauding them for their unflinching service to the Society and the University.

Presiding at the meeting, which was preceded by a banquet, was Robert F. Shaw, retiring President of the Graduates' Society, whose successor, F. Ryland Daniels, a prominent Montreal industrialist, was elected at the end of the evening.

Also elected was a slate of officers, which included the two Vice-Presidents for the coming year, in addition to eleven regional Vice-Presidents and five Directors.

Reporting to the Society's members on the past year's activities, the outgoing President announced the formation of a School Liaison Committee "to provide a direct link with the high schools in various areas where we have branches of the Graduates' Society so that the



LIFERS: Honorary life memberships in the Graduate's Society were awarded Wednesday night at the Society's annual banquet to (left to right) D. H. Locke Robertson, Miss Virginia Cameron and Chancellor Howard I. Ross. Looking on at the right is Robert F. Shaw, retiring President of the Society.

opportunities for study at McGill will be drawn to the attention of the high school principals and their more promising students."

Commenting on the progress of the Alma Mater Fund, Shaw said that this year's programme features two new innovations. The first is a series of Fund Conferences, one of which was held in Montreal last autumn. The next Conference is scheduled for Toronto in April.

The second new project of the Alma Mater Fund consists of a

network of speakers and committees organized to acquaint the undergraduates with the Graduates' Society and the Alma Mater Fund in particular.

Shaw also mentioned the forthcoming edition of the Graduates' Directory which will contain over 34,000 names, and plans for the renovation of Martlet House, headquarters of the Graduates' Society.

Chancellor Ross, guest speaker of the evening, discussed the rising costs of university administration and possible measures to somewhat alleviate this problem.

Lowe wins Reford Cup

The Reford Cup, awarded to the best extemporaneous speaker at McGill, has been awarded to Danny Lowe, BA. III.

Lowe, speaking on the topic "Better Red than Blue", beat out the other four finalists: D.S. Chalam, Gordon Crelinsten, Robin Walker, and Steven Cohen,



Danny Lowe
Reford Cup winner

who was runner-up. The five finalists were the remainder of a field of thirty.

The speakers picked their topics from a hat and were given five minutes to prepare their speeches. The judges were Bill Fraiberg, last year's winner, and Irwin Cotler. The contest was organized by Bob Singer, Chairman of Public Speaking.

SEC Awards Committee

The DEADLINE for Students' Society Awards nominations extended to Monday, February 8.

Vice-presidents or executive officers, please submit nominations for presidents, chairmen and participants in your particular activity.

ED BOULTER,

Chairman, SEC

Awards Committee



Performers in next Friday's Concert are, left to right, Sharyn Robins, Blair Milton, Eugene Plawutsky and Nancy Hausner.

Campus Chest sponsors 'Symphonic Evening'

The McGill Faculty Orchestra will present a "Symphonic Evening" on February 12, all proceeds of which will go to the Campus Chest.

The concert, which will take place at 8:30 pm in Redpath Hall, is to be conducted by several senior students of the conducting class, and will feature two student soloists.

The program will consist of The Egmont Overture, opus 84, by Beethoven, the Violin Con-

certo No. 3 in G Major, K216, by Mozart and the Piano Concerto in A Minor by Robert Schumann.

The conductors from the McGill Faculty of Music are Sharyn Robins, Nancy Hausner and Eugene Plawutsky. Soloists are Blair Milton, violin, and Michael Davidson, piano.

Tickets are on sale at the Union Box Office, students, \$1.50, others, \$3.00.

FEBRUARY 8, 1965

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STAFF FOR THIS ISSUE
Ah, no, young sir!
You are too simple. Why you might have said —
Oh, a great many things! Mon dieu, why waste
Your opportunity...
To all the legends, too much with us...
hear the wise words of the kindly old leader... pay
heed, the idea of March are upon us and you know
what that means... "N".

Only a game

Despite the example of several New Democratic faculty members, McGill students have built up a solid tradition, dating back well into the fifties, of loyalty to the Liberal cause.

It is a mild surprise, therefore, to see that the Liberals have this year been ousted from their customary position at the head of the pack, and that the New Democrats have won the right to form the government, if only by a very shaky margin.

The cause of this overthrow has nothing to do with the platforms which the various political clubs presented to the campus, nor with the vigour or shrewdness of their campaigns. Having no power to implement their promises, the clubs are at best the lion's roar

without the lion; the campus at large realizes this and has always stayed indifferent and aloof.

Rather, this campaign, like all those preceding it, was decided on the basis of the relative strengths of the parties. In years past, the students have consistently copied the voting patterns of their parents. The parties in Ottawa know this, and have therefore deigned to show a small measure of interest in Model Parliament campaigns.

This year, even carefully brought-up students from middle-class homes have been unable to stomach the corruption and confusion in Liberal ranks. The Dorion Commission has made a profound impact, and the election results, while not decisive, nevertheless reflect a strong "time-for-a-change" mood among the students of McGill. They also

clearly indicate which party should be given the chance to rule.

The minority situation, however, promises to make this difficult for the New Democrats. The Liberals and Conservatives together still control half the seats in the House, and there is a very real possibility that after years of trumped-up animosity, these two old die-hards will band together to bring down the government on the very first vote.

Such a move may be good politics, but if attempted, it will be a complete negation of the voters' intent. It may be numerically possible, but ethically it represents an unconscionable attempt to cling to power — an attempt all the more ridiculous since there is really no power in Model Parliament to which anyone can cling.

We have no desire either to attack or to support any of the factions involved in Model Parliament. However, the New Democrats have received more votes than any other party; when Model Parliament convenes next week they will form the government, and they deserve the chance to present their full program and to have it debated by the House.

Whatever the outcome of the political shenanigans which are sure to take place before the first sitting, we look forward to the debates this year with renewed interest. We hope the members comport themselves with their usual sense of honour and fair play. It would be silly not to, for they have absolutely nothing either to lose, or to gain.

You Don't Understand LETTERS

This article was written in reply to an exchange article from McGill which appeared in Le Quartier Latin last week. In the McGill article, Tim Brodhead restated a stand that he had taken in a Daily editorial before Christmas: that the independence movement in Quebec runs the risk of creating as great injustices as the ones it seeks to eradicate. He cited Pierre Bourgault's comment about using the English Quebecers, in particular those attending McGill, as bargaining tools in the struggle to obtain a French-language university in Manitoba, as an example.

I have just read an article from McGill which appeared in Le Quartier Latin January 26.

It displeased me considerably.

Because in it you show yourself fundamentally unjust and dishonest toward Mr. Bourgault and the RIN in particular, and toward the "indépendantistes" in general.

Without knowing Pierre Bourgault, probably without having ever met him, you state that he does not possess "wisdom, tolerance, exceptional humanity." It is easily said. Bourgault is not Gandhi, but he is a calm man (in spite of his oratorical flights) whose rationality and pragmatism have been developed by his work as a journalist.

You also make a false analysis of the RIN's brief to the Committee on the Constitution, which you have assuredly not read. It was one of the most complete and positive submissions the Committee received. However, in this brief one finds no reference to an eventual closing of McGill University by an independent Quebec to blackmail the other provinces. It is Bourgault who discussed it, at the time the brief was delivered in Quebec.

I recognize that such a statement may have shocked you, but I don't think that Bourgault, the RIN or the "indépendantistes" has any intention of using English-Quebecers as "bargaining tools."

At any rate, you should understand this: we (the indépendantistes) are dealing at present in theory and absolutes, since Quebec is not yet independent. We must envision all possibilities, even the most disagreeable. We would be hypocrites and immoral men if we did not discuss them publicly.

Before criticising this or that point — even in a purely hypothetical manner — of our doctrine, should you not submerge yourself in the total climate of independantism, and analyse our claims seriously? Three-quarters of your compatriots have not yet understood the meaning of our demands for revandication (taking possession of that which is rightfully yours). It is up to you to convince them, and you spend the time making vague declarations against the President of the RIN.

But I think I am being too optimistic. Your article showed me, once more, that English-Quebecers, even those at University, never fully understand or share our objectives and aspirations.

ROCH POISSON,
Editor-in-Chief of the Literary Supplement,
Le Quartier Latin.

Subtle (?) Discrimination

Dear Madam,

In the past few issues a number of letters have been printed criticizing various minor matters at R.V.C. I would like to raise a rather more serious issue.

It has been brought to my attention that the application forms distributed by that august institution carry space for the following items: "religion (denomination)" and "race". Not content with a mere verbal description, these blanks are followed by that somewhat more subtle technique of asking the applicant to furnish a picture of herself.

I can think of no explanation of this incredible state of affairs which does not insult both the intelligence and the principles of our co-eds. Quebec law bans such questions from job application forms, and state laws deny them to most colleges in the U.S. It would seem that the authorities at R.V.C. are not content with antiquarian thinking on the subject of slacks alone.

I suggest the girls fill the blanks with "none (of your business)" and "human" respectively. For the picture, they might send in a blank piece of paper (white).

Michael D. Wallace
President pro tem,
McGill Friends of SNCC.

Arab View On Jordan River

Dear Madam,

In reference to the article in Wednesday's Daily, the Arab Students' Society would like to

express its views on the story of the Jordan River.

In "Israel Government Year Book", October 1951, Ben Gurion said, "Only now have we reached the beginning of independence in a part of our small country". This is the story; it is not the Jordan River. What Mr. Avner pretentiously considers as Arab land, Ben Gurion does not. The Israeli ambassador treated the Jordan River issue superficially and claimed that the diverting of the River by the Arabs is an aggression against Israel. This could be so if we were to forget that the State of Israel itself is a land stolen from the Arabs.

The Arab Nation considers the Jordan River question as an integral part of the Palestinian Problem. Any solution that does not lie within this framework, is not acceptable to the Arabs.

Knowing that, the Israeli leaders want the Arabs to be involved in sectional politics and to ignore that the Jordan River is a part of their problem, thus it could separately be dealt with.

The Zionists, as they pretend to irrigate the Negev by diverting the course of the river, overlook what harm this causes the Arabs and their lands around the river.

The Israeli leaders remind us of international laws but they themselves sidestep them. If the Arabs are to survive and fulfill themselves in a sovereign state, they cannot yield to Israel status quo policy.

According to United Nations, the Israel-occupied part of Palestine, though still with Israel, is Arabic property and only the Palestinian refugees can decide on their land.

The Israeli ambassador forgot, for good or bad, that the

Johnson Plan gave the Israelis the lion's share of the Arabic water. Keeping in mind that this plan has been rejected by the Arabs. Being such, this plan is not binding to the Arabs either in spirit or letter.

The Arabs gave their word. "We will definitely divert our river."

Ahmad R. Murad,
President,
Arab Students' Society

Creeping Bertonism

Dear Madam,

Mr. Pierre Berton spoke at McGill recently, and from all reports, he was entertaining, informative, and controversial.

The only trouble is that he has been entertaining, informative, and controversial on the same subject on every television and radio station and in every national magazine — all in the space of about four days.

This has led people to speak of the phenomenon of "creeping Bertonism," but Bertonism is anything but creeping. This is more like saturation. The phrase "Comfortable Pew", undreamed of last week, is now on every Canadian's lips.

Any attempt to resist Bertonism would be doomed to failure; many of our beleaguered clubs and societies could, however, learn a valuable lesson from it. Plagued by insufficient publicity and consequent poor attendance at events, they should ask the SEC to appoint a special study committee to examine the almost unbelievable P.R. campaign that made a book about the church a best-seller almost as soon as it came off the presses.

Richard Gallagher

PANORAMA

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No. 17

Cache On Delivery:

Something for Everybody

CACHE ON DELIVERY. A Musical Comedy, produced by Martin Kerner, directed and choreographed by Walter Burgess, with book and lyrics by Steve Kroll and Ed Aronoff, music by Mike Blumenstein and Frank Mills, arranged and conducted by Ed Assaly, with lighting by Tom Pound, set design by Steve Slutsky, costumes by Judy Archer, stage managed by Rod Ferguson. With the following cast:

VIP's John Kotrly, Sandy Teitlebaum, Peter Thom
Sid Benedict David Francis
Secretary Anne Surchin
Miss Avant-Garde Karen Kates
Vittorio Gordon Thomson
Jerry Arnold Bill Walker
Lise Linda Buzzell
Ad Lady Bonnie Brotman
Secretary Marilyn McConnie
Jonathon Bernie Yablon
Lotte Phyllis Angel
Nancy Linda Beth Simon
Harvey Bob Singer
Policeman Martin Ostro
Nestle Roberts Stephen Acker
Annie Riva Cantor
Girl in Cage Toby Starr
Author Herself
Dancers: Judy Zimmerman, Sandra Roll, Rose Anne Sankoff, Ruth Beer, Shaun O'Brien, Margie Parkou, Gail Cornell.
Female Chorus: Bonnie Brotman, Toby Starr, Sandy Teitlebaum, Marlene Zornberg, Ellen Hamovitch, Karen Kates, Anne Surchin, Marilyn McConnie, Liz Walker, Jane Lavery, Ellen Kucharsky, Sharon Sutherland.
Male Chorus: John Kotrly, Richard Shaw, Bill Turville, Peter Thom, Peter Rossner, Stephen Acker, Marty Ostro, Gordon Thomson, Ken Martin.

People who like Red and White Revues will enjoy "Cache on Delivery." The show has all the good points of its two successful predecessors — "Something for Nothing" and "The Man in the Green Flannel Suit" — and it is certainly as entertaining as either of them. Unfortunately, it also shares their weak points, in full measure.

Good things first.

Probably the best thing that has happened to the Revue in the last two years is Wally Burgess, its Director. An extremely talented choreographer, he can make fairly inexperienced student dancers look polished and professional. This year's chorus was superb. One number outside the demitasse coffee shop, and the revolutionary charade inside, were high spots. They could have been given much more to do.

The entire cast moved well, continually, and for the most part extremely effectively. One innovation was a semi-dance in the background as Jerry Arnold (Billy Walker) sang "My Love's a Feeling of Loneliness." My feelings about this are mixed. The effect was sometimes evocative and fairly tender, but often it was marred by self-consciousness or awkwardness on the part of the dancers.

The most brilliant scene in the show was one in which Harvey (Bob Singer), having been slugged by three different agents in rapid succession, is forced to replay the scene in what looks like a speeded-up old movie. The flickering lights and jerky movements, as well as the agony of the whole process, made this easily the most successful scene in the show. An equally off-beat technique was used in the finale, when the author (Sharon Sutherland) recounted the plot as the characters rapidly re-enacted it. Some small sequences were

memorable — the "Tango del Hypocrisia" by Sid (David Francis) and Vittorio (Gordon Thomson), and the little scene before the traveller when the armory is robbed.

Music, as usual, was excellent. This year, perennial composer and music director Mike Blumenstein has been joined by Frank Mills, and the music was up to anything I've heard in five years of Revue-going. Derivative, as all Revue music seems to be, although you can seldom pin it down — perhaps it just sounds like Revue music — but good. One number that could be pinned down was a Swingle singers number called "Bacchanale". This was probably the most effective single number, and the audience loved it. "Colour it Up" is fairly hummable, always a good sign, and in "My Love's a Feeling of Loneliness" the composers seem finally to have found a key Billy Walker can use effectively.

This article seems haunted by the spectres of past Revues, probably because so many of the actors and technical people are Revue veterans. Steve Slutsky, who built some of the most ambitious and complex sets in Revue history last year for "The Man in the Green Flannel Suit", did an equally impressive job this year, to solve completely different problems. Most of the sets consist of a few pieces of furniture against the cyclorama. The scenes in the park, the department of external affairs, and in the warehouse were simple but effective (as the program points out, Slutsky managed to make Moyse Hall NOT look like a warehouse. I could have done without the phallic lipstick model, although this is probably an individual eccentricity.)

The lighting was good, if at times slightly dim, and Tom Pound outdid himself in the old-movie scene referred to above.

Bad things (I'm leaving the individual actors till the end; most of them were good) were the same old things that have been bad year after year after year.

Namely the book.

Aside from my dislike of puns and verbal clevernesses that almost consistently fail to come off, I hate the clichés about Canadian government and attitudes, about teenage beatniks and high-school drop-outs, yes, even about student cards, that seem to be an inevitable element in university revues.

It would be unfair, if easy, to excerpt unsuccessful lines and exchanges from the script; most of them would be purely arbitrary, since there were many lines I did enjoy, and it's impossible to analyze the difference between them. But considered as a whole, the dialogue was consistently the worst aspect of the show. It died periodically, was seldom extremely funny, and at times was downright

embarrassing. Love scenes, as usual, were unbearable. Perhaps Revue writers could stop writing serious love interest into their scripts; a parody could only be more successful.

The plot is manifestly improbable, and at first glance the device of sending cosmetics overseas as foreign aid seems almost too stupid to be true. But once you accept the general immaturity and ineptness of the whole concept, the intrigue has a degree of involvement and resolution that is rare in Revue scripts. (In "Something for Nothing", for example, it seemed totally unfair to work the characters into completely untenable positions and then solve the whole problem by throwing money down over the stage. 'If you believe in something for nothing ...' Get it?) In COD, the device of using the actor as a deus ex machina, and the ultimate identification of Vittorio with Secret Agent 007, seemed to work.

One really objectionable — and certainly unnecessary — element of the plot was the introduction of Sid's wife Lotte and her brother Jonathan. I did not understand the relationship between them and with the rest of the family, I don't find voyeurism particularly amusing, and in this case

there was not even the excuse that it contributed anything to the plot. Again, this may be a purely personal aberration.

Acting.

Very, very good in most cases.

Dave Francis was outstanding as Sid, the harried civil servant. He is an extremely talented dancer, and his "Colour it Up" hoofing at the end of the First Act was a high spot in the show, as were his death throes. He was an effective blend of drabness, cluelessness and eccentricity, certainly the most versatile performer in the show.

Gord Thomson was an extremely cool and plausible saboteur. He had a three-dimensional quality that Billy Walker, the other male lead, lacked, perhaps partly because Thomson didn't have to squirm through any sincere romantic moments. He is a talented actor, singer and dancer, and his ability was well utilized in this production.

Walker, as I mentioned, had a stereotyped role which he was seemingly unable to individualize; quite possibly nobody could have. His one solo was extremely effective, but unfortunately the words of his duet with Lise were one of those experiences the listener tries to forget.

by Joy Fenston

Editor-in-Chief

Linda Buzzell had the unrewarding task of carrying the female romantic interest in COD — something no female lead has achieved successfully in my years at McGill. This year was no exception. This reflects no discredit on Miss Buzzell — it's just one of those things that can't be done, since the romantic lead is inevitably devoid of any dramatic interest.

Linda Beth Simon had almost as difficult a task — the stereotyped teenager. She did not manage to infuse this particular caricature with any real life.

All of these failures can be blamed primarily on a script which works in clichés, and fails to take them lightly enough. Riva Cantor, as Lise's friend Annie, was equally stereotyped, but she was a much more obvious parody and the audience loved it.

Bob Singer was an amazingly abandoned dancer; his first solo, in particular, was breathtaking.

Sharon Sutherland was extremely funny as the author — the role couldn't have been better done.

The VIP's, cameos and choruses were all very well done.

The total effect of "Cache on Delivery" is very good. It's fast-moving and colorful, the music and lighting effects are glamorous, and acting and dancing are better than in past Revues in many cases. Tickets for the extended run are still available at the Union Box Office — but probably not for long.



Bob Singer, as Harvey the high-school dropout, enthralls an old classmate who has come to visit him as he stands on guard at the warehouse.

REVIEWS

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To an extent it is a pose which he consciously adopts. If he is absurd, he knows it. At every moment and on every switch of level, Attenborough's instinct is perfect.

The film is low-key. There is a minimum of suspense, drama and excitement. Its purpose is quite different — the description of a man and the reporting of his actions. The story makes its point most effectively. It is a great pity the film will not be appreciated by the majority.

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Disorderly Orderly

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The main characteristics of Lewis are his loveliness and naiveté. He plays a type of Clem Kadiddlehopper, but with English. He suffers from "neurotic empathy", which is something like extreme surgeon's disease. He loves too much and tries too hard.

His attempts to redeem himself only multiply his troubles. The injustice with which the world treats Lewis, and the elvish fate which controls him, would make this film a tragedy, except that he always triumphs in the end.

There is something strange about the ineluctable catastrophe that shrouds Lewis, which makes people laugh nervously before anything happens. He is always teetering on the edge of disaster; the most common behaviour, like walking into a room, inevitably leads to chaos... a built-in suspense so that when disaster occurs it acts as a release.

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But this isn't where Youngblood Hawke's mistakes begin. The screenplay itself is bad; full of poor clichés and non-American Americanisms. Supposedly based on the life of a truly great literary giant, Thomas Wolfe, the plot turns into the story of how a poor farm boy makes good, loses all, but right triumphs and he emerges happy, unscathed, a better man. Films like this should never be made.

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a few bright moments, but they are indeed sparse. As Socialite Frieda Winter, Miss Page doesn't quite come across; she could be a West Side prostitute rather than an East Side matron with no imagination required.

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And whatever she is, she's not an author's personal editor: she's never flustered, never a hair out of place, never is her makeup awry, never do her emotions show.

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Their billing of themselves as a troupe which aims at the "generally more informed type of audience" is absurd. The informed audience has seen most of their numbers too often already and is merely bored by the repetition and the passé Goldwater clichés.

Theirs is a nightclub act, not intended as part of an evening's entertainment. Coupling them with two such singing groups as the Counts 4 (The No-Accounts might be more appropriate) and the Newlanders

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The opening number was a very unfunny routine regarding a misdelivered telegram (don't worry if you missed the joke; it wasn't there) while the closing skit was both dull and pointless. A professor from some non-descript Mid-Eastern college sets out to fail a Ph.D. aspirant; he does so, but really, who cares? One young lady fell asleep in desperation.

It is to be hoped that in the atmosphere of nightclub, the effect is much better.

W.M.

Film Society

L'AVVENTURA. Michaelangelo Antonioni, Italy, 1960. International Series: This film will be shown in the PSCA today and tomorrow at 6:30 and 9 pm, with a special screening Saturday afternoon at 2 pm.

L'Avventura has been hailed as the greatest existent example of the cinema pur, a film existing absolutely. Here is an artist in complete control of his medium, and in pursuit of meaning; the imagery, beautiful as it is, is inseparably allied to the film's meaning in a society preoccupied with self. The love affair between Claudia (Monica Vitti) and Sandro (Gabriele Ferzetti), for example, is a moral failure. And one can only marvel at the utter rightness of the action, the sustained metaphor, that has been invented to embody and contain this meaning.

from a Film Society brochure.

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A television interview on Open Mouth with Dr. Theodosius... of the Natural Sciences (a field suggested by the audience, after Director Bill Alton rejected sex on the grounds that they did not wish to appeal to one group only) conducted by Miss Harris was a lot of fun. The good doctor admirably hid the knowledge that he didn't know what the Natural Sciences are...

"Don't George", was a good skit which showed imagination and better performing. George has decided to leave forever and is vigorously packing, while his better half flutters around moaning "Don't George", invoking memories of times long gone, offering to give the cat to her brother, to stop seeing mother. George relents, drops his bag, and reaches for wifey dear... "Don't George!"

The opening number was a very unfunny routine regarding a misdelivered telegram (don't worry if you missed the joke; it wasn't there) while the closing skit was both dull and pointless. A professor from some non-descript Mid-Eastern college sets out to fail a Ph.D. aspirant; he does so, but really, who cares? One young lady fell asleep in desperation.

It is to be hoped that in the atmosphere of nightclub, the effect is much better.

W.M.

Film Society

L'AVVENTURA. Michaelangelo Antonioni, Italy, 1960. International Series: This film will be shown in the PSCA today and tomorrow at 6:30 and 9 pm, with a special screening Saturday afternoon at 2 pm.

L'Avventura has been hailed as the greatest existent example of the cinema pur, a film existing absolutely. Here is an artist in complete control of his medium, and in pursuit of meaning; the imagery, beautiful as it is, is inseparably allied to the film's meaning in a society preoccupied with self. The love affair between Claudia (Monica Vitti) and Sandro (Gabriele Ferzetti), for example, is a moral failure. And one can only marvel at the utter rightness of the action, the sustained metaphor, that has been invented to embody and contain this meaning.

from a Film Society brochure.

Impolite Interview No. 2

During Realist editor Paul Krassner's recent visit to Montreal and McGill to speak for SCOPE, several people spent at least two hours ostensibly interviewing him on various dubious, frivolous, and/or controversial subjects, on at least all of which Mr. Krassner had something humorous, intelligent, satirical, and/or realistic to say. The ostensible interviewers were, in strictly alphabetical order, Anne Beatts, Sue MacPhail, Barry Nester, Charles Shannon, and David Wilson. Others who helped transcribe the taped interview were Elly Alboim, Susan Harris, Lowena Hymovitch, and Wenda McNevin. What follows is a partial transcript, selected more or less at random from the main body of the interview. More will probably follow in next week's Panorama, under the heading: Impolite Interview No. 2, Part 2.

Q. In an interview of yourself in the Realist you said that you do the questions for the Playboy interviews but lately I've noticed other people are doing them, like Jean Shephard for instance. What do you now do for Playboy?

A. I was recently fired by Playboy. I don't know if you can call it firing since I had threatened to quit several times. I prefer to think that they accepted my resignation in retrospect. Well, I was doing the interviews, the last one I did with Dick Gregory was several months ago. I would love to have gone to England and done the Beatles for two weeks — it's a whole insight into that world. They said "we sent Shephard", but he was going any-

way so they didn't really send him.

Q. About Playboy, how can you on principle work for a magazine which projects this vision which is quite unrealistic?

A. Of course, what I did for them, you know, was. In other words, the interviews I did, getting stuff into the magazine, or even in connection with the image, you know, of unreality, I got, at one point I got Dr. Albert Ellis and Norman Mailer to argue about masturbation in the pages of Playboy. This was a coup... and I've got a lot of good stuff in there, you know, on censorship and the interview with Dick Gregory had some powerful stuff so, you know, I'm working within the framework of the limitations of mass magazines.

Q. I remember a classic copy of an ad about the groin holster — this is very beautiful — I think this is obviously saying what our society is. I mean we're sort of contrasting it with what man can be and the man reaching into his groin. I mean you understand what I mean.

A. Let's go back to what Anne said. I mean what's important to me in my work is the interpretations that people have of what we put into the magazine. Now what you say may be true when I think about it on some subconscious level. Let's go back to my being an atheist. If I'm an atheist that means that I don't believe in a conscious god and that means that I think we're here by accident, you know, on earth. Which gives a certain dimension to everything that happens. So like that's the broad basis of everything that goes into the Realist. That there's a certain absurdity about even the inhuman things that people do in the long run. Even the six millions Jews that were murdered even this takes on, in the vastness of things, in the infinite universe, doesn't mean anything... It means something to me that it happened, you know, because my time in space is limited and it includes an awareness of that. But as for

the groin holster — first of all, it was silly. Before you started to relate that to the purposelessness of the universe it made me laugh (laughter). Do you know that they have a bra holster now for women?

Q. That could go either way. For self-defense?

A. In South Africa. It fits under the arm, and they don't have the problem that men have. I mean, men have to zip open their flies to reach in like this and get it (demonstrates). (laughter)

Q. Can you imagine if they have children? It's like Pavlov's dogs, it creates this complete thing with conditioned reflexes.

A. What a movie scene it would make. Just to show his groin holster hanging by her bra holster. Hanging on the bed.

Q. Or he zips open his fly and she reaches into her blouse and they snoot each other.

A. Or they're necking and he puts his hand in there and she says "Please it's only our first date", and he says "I'm sorry, you're violating the Sullivan Law". Well, there's all kinds of possibilities with a groin holster... all right, stick 'm up... whoops...

TO BE CONTINUED



Photo by Georges Monette.

PAUL KRASSNER

Instant Theatre — Just Add Lunch

Instant Theatre, a dramatic infiltration from Australia, is another subversive innovation in the colonial masterplot to overthrow the cultural imperialism of Great (?) Britain and Big Brother-to-the-south. In an inconspicuous way, this lunch-hour entertainment may prove an important cog on the wheel. The machine is already machining.

Only 3 Beans

The plan is to present a different play each day of the week, four times a day, between 12 and 2 pm. At the moment, the juggling of people

around the cata-comely Théâtre de la Place in the Place Ville-Marie, allows only three performances in the two-hour period. This also provides the extra excitement of hazarding a timely arrival: the noon performance is a safe bet; the others require clairvoyance.

The plays are, of course, one act; the casts are three-people, very practical for the small theatre and presumably stringent budget.

The first 4 cups

"How He Lied to Her Husband" by Shaw: Instant Tea, rather weak. A nice semi-parody of stereotypes, which sustains itself on a twist of tidy plot and gentle Shavian sarcasm, it demands a light touch with broad irony. Achieved in varying degrees. Ian Devoy's touch is so light, that his young man-in-the-triangle is dull, not poetically intense. Basil Shapiro's irony, as the husband is a little too broad. Sidonie Kerr, certainly looks like Aurora and almost acts that way; striking the best balance of the three, but not good enough.

Vapid. Add Lemon.

"The Tiger" by Shisgal: Instant espresso; spiked. An absurd situation made very real. The Tiger of the title rapes (as in Sabine Women) a woman; in his room, she seduces him. The characters have a profound humour and the cast of two catches it; Joan Stuart, a bit too revue (her usual battlefield), is very, very funny and good in her quiet moments. Howard Ryshpan succeeds in looking typecast, a great accomplishment because he isn't.

Drink straight.

"The Marriage Proposal" by Tchekhov. Instant Canadian

vodka. Another matter of style. Needs both stylization and a sense of "soffering". Both Madelyn Kronby and Boudha Braden manage, (though the former's Russian accent had Spanish overtones) but George Carron confuses camp-playing with style.

A funny taste. Needs tonic.

"Lunch Hour" by John Mortimer; 1st performance in Montreal. Instant Pimm's No. 5; wry base. The play is Mortimer's usual sordidity elevated, in which a young woman convinces herself she is married, with complications, to the man who brings her to a cheap hotel for a lunchtime tryst. The idea strikes her a bit abruptly; the author must smooth over the mental snap with humour; and the actress, Anna Chisholm, does the rest to suspend the audience's disbelief. It is really a one character play and the one complex character in any of these four plays. Miss Chisholm grasps and portrays the mercurial woman intelligently and credibly, although infrequently a bit stiff and mechanical. Kay Tremblay gives delectable comic support, and George Carron's underplaying of the man is to his credit if undistinguishing.

The direction is distinguished. Donald Ewer's two plays (Tiger and Lunch Hour) are more inventive, notably in terms of blocking, and more successful, but Sean Mulcahy captures the mood and style of the Shaw and Tchekhov plays (if the actors sometimes miss it).

The technical production is modest but not grubby. Instant Theatre should be a gradual success.

J.D.F.

Opera for a 2-Car Garage; But What About BB?

OPERA FOR A 2 CAR GARAGE. An original play with music by Teva Abrams, directed by Victor Knight. A presentation of the Georgian Players, last Friday and Saturday nights at Sir George Williams University.

Last week the Georgian Players put on the sort of show that the Red and White Revue should be staging. It was lively, entertaining, intelligent and great fun; it combined some thoughtful moments with moments of absolute hilarity.

Victor Knight is to be congratulated on his interesting and imaginative direction of what could have been a complete flop. He instilled a great spirit into the cast which overflowed into the audience. His handling of the crowd scenes was very good; my only grumble was that he sometimes overreached his own ingenuity.

Opera for a 2-Car Garage is billed as a play with music. Both the plot and the music

were somehow familiar. In most cases lively and well written lyrics were set to American ballads and folk songs. Only sometimes were too many words and ideas crammed into too few bars.

The music was very well played by Max Layton on his guitar supported poorly and unnecessarily by John Knowles on harmonica. He was the link man, on stage the entire show singing and talking with audience and actors alike and accompanying the other songs which were well sung with verve and attack.

It was a pity that the play was not as good. Teva Abrams will go far if he can think of something original. The play tells the story of the fight of evil against evil, in the guise of a tycoon defending his mammoth Brothel Corporation from

the rival who seeks to take it over.

Graft, corruption, immorality and female infidelity all play their part in the tycoon's victory, which is, however, stopped by the author appearing on stage just as our anti-hero is about to be hanged.

The acting was sub-standard. Joanne Radford and Ray Cosgrove as the police inspector and his daughter were the only ones to really get a grip on the audience. The rest varied all the way down to Fred Labelle as MacHeath, the anti-hero, who was unconvincing and inaudible. Some of the prostitutes sang pretty, some acted pretty and some just looked pretty. John Cutler as both the author and the hood, Hohn, was also good.

Taken in its context, this was still not good enough for public performance. It was amateurish and under-rehearsed, but it was saved by great spirit. Altogether a most enjoyable and entertaining evening.

I suppose Mr. Abrams has heard of Bertoldt Brecht.

Richard Graham



Photo by Jack Kapica.
Memoirs of the Polish Mime Company, Eva Czekalska, as the sculpture, and Pawel Roubka, as the sculptor, caught at the culmination of the artist's effort to create, in "The Woman", one of the numbers in the repertoire presented at the Comédie Canadienne last week.

folk

The singing duo of Jim and Jean performed last Thursday and Friday nights at the Fifth Amendment.

Jim is tall, thin, and soft spoken. Jean is small and bright-eyed. Together they exude an enthusiasm and love of song that infects the audience and involves them in the performance. With the fervour of a revivalist meeting they belted out songs like "Railroad Bill" and "The Ballad of Billie Sol".

Using a 6-string guitar, a 5-string banjo, a 12-string guitar

and an autoharp, they accompanied their songs with a loud and driving rhythm. But they never overstated their quiet songs; songs like "There But for Fortune" were done in a soft and haunting manner.

Jean has a delicate voice that occasionally faltered in the upper register. She has a feeling for blues notes and sounds. Jim's voice was average, but well fitted for harmony.

Sometimes their singing style was reminiscent of Ian and Sylvia, but mainly they sang in their own distinctive manner. They sang musically and concentrated on the words of their songs, rather than merely paying attention to their 'sound'.



MISSISSIPPI JOHN HURT...

In a concert of Blues, to be presented by the Sir George Williams Folk Music Society at Birks Hall on Friday, February 12. Tickets are available at Sir George.

CUDL Conference

The Canadian University Drama League (CUDL) will hold its annual Festival here in Montreal at Loyola College Auditorium, from Wednesday, February 10, to Saturday, February 13. The performances will take place at 8 p.m. on Wednesday, Thursday and Friday evenings, and at 2:30 p.m. on Friday and Saturday afternoons. Each performance features three of the fifteen one-act plays that are entered.

Last year the McGill Players won the three major awards and they return to defend their trophies with *Mirrors* by Bruce Mackay. The play features Jim Bradford, Bob Buckland, and Elizabeth Reid, in a cast of eleven, and is directed by Richard Graham (Thursday).

Two French universities have entries: l'Université de Montréal, with *Les Nuits de Chicago* by George Neveaux (Wednesday); and Laval, with a French version of Tchekhov's *Swansong* (Saturday).

The other student-written plays are: Carleton's *Visions of an Unseemly Youth* by John Palmer (Friday afternoon), in which four actors play eight

parts; the Georgian Players' *Wisp in the Wind* by Jack Cunningham (Friday evening); University of Toronto's local-prize-winning play, *Ascension*, by William Cameron (Wednesday); and St. Patrick's (Ottawa), *Canonization* by William Riley (Friday evening).

One other original play, not student-written, comes from Marianopolis, a school that has had a monopoly on Best Actress awards over the past few years. The play is May Ebbett Cutler's *The Rich Who Are Always With Us* (shades of Jim Rother!). Dealing somewhat strongly with

Westmount society, it will be presented on Thursday evening.

For the rest, our friends at Macdonald are doing an old festival favourite, William Sa-royan's *Hello Out There* (Saturday afternoon). The Festival programme includes two Genêt plays: *The Maids*, from Memorial University, St. John's (Saturday); and *Deathwatch*, Genêt's first play, from Western (Friday evening).

Bishop's University will present Pinter's *The Collection* and the "aggies" from Guelph have not surprisingly decided to do *The Bed Bug*, by Vladimir Mayakovsky (Thursday). Loyola, the hosts, are starting off the Festival on Wednesday with Michel de Ghelderode's *Escorial*.

JAMMIN'

Tuesday night, February 9, at 8:30 pm, The McGill Letters Club will present an evening of jazz and poetry reading in the Douglas Hall Common Room. The jazz will be the responsibility of Pianist Rick Kitaeff who at the time of this writing is undecided as to whether he will perform as a soloist or with a group. The musician(s) will provide jazz accompaniment to a pair of poems as well as presenting some numbers without poetry.

The poems to be read with musical backing are "Autobiography" by Lawrence Ferlinghetti and "Thou Shalt Not Kill" by Kenneth Rexroth. Both poems were written specifically to be read with jazz accompaniment.

The combination of jazz and poetry is, of course, not a recent innovation. In the 1920's Langston Hughes recited poetry with piano backing. However, jazz-poetry as an art form did not cause much excitement until the mid-50's. The so-called "beat" poets were at the time making themselves known and many of them felt a kinship with jazz musicians. They wrote about jazz and recited their poetry in jazz clubs.

Jack Kerouac wrote poems about Charlie Parker. Alan Ginsberg, Kenneth Patchen, Rexroth, and Ferlinghetti began reading their poetry with jazz backing. The club owners saw a chance to attract new audiences. In New York, the Half Note, the Village Vanguard, and the 5 Spot, clubs which had previously featured straight jazz, now presented Jazz-Poetry.

The vogue did not last long. The club owners discovered that audiences who came to hear poetry did not want to buy drinks, and the enthusiasm which the poets had for jazz was not reciprocated by the musicians. At the time anything that wasn't written in 4/4 time was considered "far out". The musicians were disturbed by the odd meters of the poetry.

Perhaps jazz-poetry will enjoy a revival now that jazz musicians, following the lead of Max Roach and Dave Brubeck, play in just about every possible time signature. More important has been the introduction of "free jazz" — a mode of music in which a musician could improvise, given the inspiration of an emotion suggested by a poem, without having to follow a particular chord structure.

In spite of these innovations it is doubtful that jazz-poetry will ever catch on. Poetry should be able to stand on its own without the assistance of music to evoke an emotion. As for the music, Jon Hendricks said it best:

I wrote the shortest jazz poem ever heard,
Nothing about lovin' n' kissin'
One word: . . .
"Listen!"

J.A.M.

PANORAMA

Published every Friday by the McGill Daily at 690 Sherbrooke Street West. Panorama is a weekly review of entertainment in Montreal, incorporating both criticism and features.

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B. N.



CAMPUS LIFE GOES VISUAL

A university, to function as a modern institution, must keep abreast of developments in the social, as well as the educational world. McGill has developed organizations to project its image into the realm of mass media; the *Daily* was the first campus communications organ, complemented in recent years by Radio McGill. This season, McGill-TV was initiated to serve as a "window on McGill" and a development unique in North America.

In contrast to the closed-circuit television systems employed at schools such as Michigan, Ryerson and Wisconsin, McGill-TV has the facilities to broadcast to a vast public audience numbering close to 120,000 people. It has the ability to lay open, visually, campus life to the

non-student and accurately portray student attitudes.

The organization serves also as a student training ground for television broadcasting. It is completely student run; from camera technician to writer. Several of the thirty staffers involved have expressed the desire to continue in the field after graduation.

During the summer of 1964, Cable TV Ltd. approached Radio McGill to ask if it were interested in providing a student crew to produce television programs. After a month of investigation and discussion, Bob Bowker, now head of the organization, got together a crew and the group underwent intensive training at Cable TV studios — until they were finally ready to telecast the McGill-Western football game on October 24. The initial production was

followed a week later by the McGill-Queen's contest.

At this point, more ambitious projects were planned and as a result, "Politics on Campus" was assembled, with Moderator Guy Pouliot of the RIN. A documentary on university life, entitled "Joe College", was next to emerge, followed by a Christmas special, featuring an inter-denominational Service from the Town of Mount-Royal United Church.

McGill-TV has been enthusiastically received and supported by everyone it has approached; Cable TV provides a private channel and all the necessary equipment, and permits the students a free hand in program matter and time slot. Various commercial concerns have contributed as well in time and material and Bowker freely admits that the mere mention of the magic word, "television", has opened many doors and made the impossible very possible.

The spring schedule calls for a live telecast of the Winter Carnival hockey game between McGill and the University of Montreal; a variety showcase of campus talent, an Easter special, and a light entertainment hour called the Billy Walker Show.

by ELLY ALBOIM

Photographs by BILL BAKER

The video portion of this campus is brought to you by...

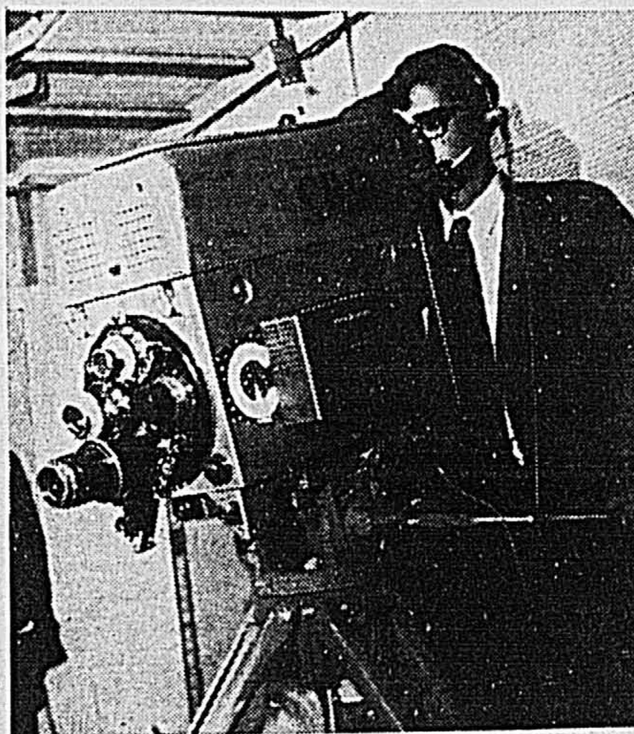
"Hey, we're taping tonight. Wanna comelong — be good for your story, sort of get right into it, whadya say? Meet us here at 6:30 sharp."

7:15 pm — Four cameramen, one video engineer, one video tape man, one switcher, one assistant scriptwriter and one reporter pile into a 1952 something or other (tight budget, no taxi expense account) and cut out to Cable TV. Schedule calls for rehearsal at 8:15 and taping at 9; speed is of the essence.

Arrival at strange little apartment-like studio is marred by distress upon seeing so many wires, lights, machines and cameras all tangled up together and not creating a very coherent image. Perhaps TV is not just "click" and...

Technicians don't seem to be concerned; they amble about haphazardly turning switches, lifting wires, and tossing around witty, informative comments: "your VTR is warming up and your input-output ratio is good."

After assignments for the night are checked and recorded, the cameramen put on earmuffs with wires protruding from them and



Thirty students regularly televise aspects of campus life to a potential audience of some 120,000.

look with tender concern into their instruments. All of a sudden the little television sets lining the walls, called monitors for some reason, are reflecting (no, they're actually showing) the activity in the room. Everybody becomes efficient, wires seem to know where they are to go, lights are turned from blinding everyone around them to illuminate the "set" and out of shambles comes order.

Meanwhile back in the dressing-room... It's now 25 minutes before airtime; official rehearsal in front of the cameras is no longer mentioned. I guess they're not going to rehearse. It appears that if (perish the thought) anything goes wrong, you just stop the tape and start over again anyway.

Producer-director-writer Bob Bowker is going over the 'script' with the folksingers. No one seems to know what they are going to play — but it's an informal show and they can fake it as they go along. With a final "Don't pay attention to the cameras!", the producer-director-writer takes off his writing-producing hat and sits in his director's chair in the control room.

The set receives its finishing touches and the performers troop out before the "magic

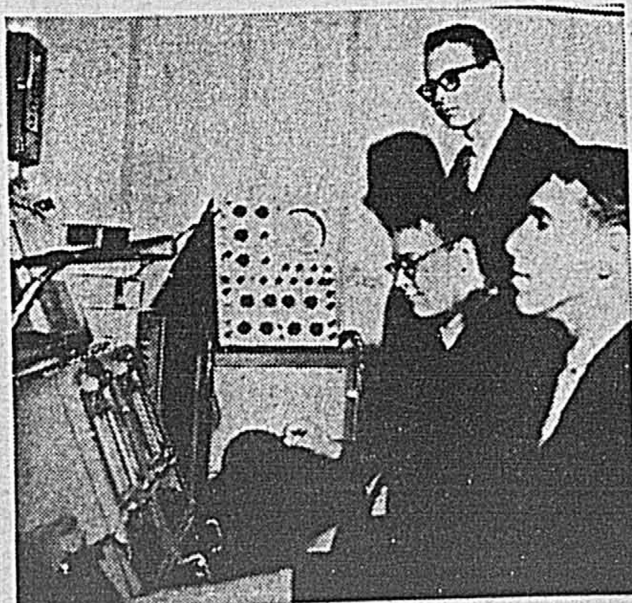
boxes" that will send them beaming out to an estimated audience of 40,000 people.

Someone with a Cape Kennedy complex whispers "10,9,8..." and music fills the studio as a disembodied voice sonorously rolls out a statement about the programme; the cameras light up and the show begins.

It looks quite simple from the set but a brisk stroll to the control room soon changes the impression. People are shouting into microphones, pulling switches and groaning (a standard reaction that denotes either something good or something bad.) Angry words are tossed about with abandon. Like "Camera one ready, gimme preview... On the guy for God's Sake!"

Despite the obvious sabotaging of the effort by everyone in the control room, the hour slips by and with a triumphant "Good", the show is "in the can" and ready for broadcast.

Post-mortems over with, the set is taken apart, switches are turned off and the nine who came in the 1952 something or other, leave in it and go home to eagerly await the program they missed seeing while they were making it.



Indian hockey

Doubleheader slated with CMR, Roamers

by LAWRENCE HAIMOVITCH

Two unblemished records will be put on the line tonight as the Hockey Indians travel to St-Jean to meet the mighty CMR Cadets.

Neos trounce SGWU team

by DEREK CRAIN

Braving a driving blizzard, the champions of the McGill Intramural Touchfootball League, the Neos, handed the visiting Sir George Williams University team a well-earned 8-0 setback, before a large crowd of enthusiastic onlookers.

The game was played in conjunction with the SGWU Winter Carnival. The vanquished will have an opportunity to redeem themselves on Wednesday, February 17 when the two teams will again meet, this time in conjunction with the McGill Carnival.

Stan Zack led the Neos to victory as he caught a strike from All-Scribe quarterback Ron Doleman with less than five minutes remaining and romped over for the major.

The Lower Campus proved to be quite a challenge for both teams, due to the fact that it had not been plowed. The foot or two of snow covering the area, made it nearly impossible for the teams to really get underway.

At the beginning of the second half McGill's own Droplettes appeared and offered to finish off the SGWU squad. However after hearing of the Droplettes undefeated record against the Quebec Rifles, the Georgians politely declined, preferring to take their chances with the NEOS.

The Tribe are winless in six loop starts and are suffering from crippling injuries as they head into this game. CMR, on the other hand are healthy and prepared to defend their 6-0 slate tonight.

The Indians have had their troubles since the campaign opened and have not been able to break into the win column in a half dozen attempts. They will be without two of their aces in rearguard Roger Helal and winger Rick Walker and these losses will just about remove any chances the Tribe had for upsetting the Cadets.

On Saturday the Indians will make their annual safari to Lake Placid to meet the semi-pro Lake Placid Roamers. Redmen Halliwell, Ripstein, Moore and Kerner will make the trip and this should be a tremendous boost to the Tribe.

The Greek Speaks

by BOB BERKE

Last Saturday afternoon athletes from twelve houses met at the Sir Arthur Currie pool in order to challenge a D.U. bid at a three-in-a-row sweep of I.F.C. aquatic honors.

The day started badly for the D.U. contingent as the surprisingly tough and determined FIJI and ZETE squads bested the D.U. bid in this important extra-point event. Mackintyne and Dreier copped first and second in 50 free style and D.U. began to roll. Duncan Moran sped to wins in both 50 and 100 backstroke events and the D.U. machine was flying. John Dreier, anchor lap in the 200 yd. free relay closed out a beautiful D.U. comeback and ensured a D.U. victory for the meet. Individual efforts like Zetes' Fuchi in the 50 butterfly leading the field by 2½ seconds in this event and K.A.'s Roddy Hayes diving win kept these houses close, but the experienced and topheavy D.U. squad beat back all these attempts and showed their power.

Final results were — DU, 57 points; FIJI, 33½ points; AD, 31 points; DEKE, 30½; KA, 30 points... and then Phi Delt. The Greek had called it a DU win three in a row.

I.F.C. squash — all houses interested call Sandy Brown at the DU house 849-0344. Competition will be in about 2 weeks.

The Greek had the pleasure of witnessing the finals of I.F.C. debating between S.A.M. and A.D. With the aid of a technical error on the part of A.D., the affirmative team, and some hard fast debating by Joe Litner and Jack Krassny, the SAMMY'S were able to best the A.D.'s led by witty Robin Walker and Tony Stikeman. A truly fine finish to a fine competition — Bouquets to Picard and Lambert for their work on this final effort.

Women participate in volleyball meet set for weekend

The Women's Volleyball team takes to the net today and tomorrow in a series of intercollegiate meets.

This year, the Women's Intercollegiate Athletic Union tournament is being hosted by McGill, with teams entered from Toronto, Western, Queen's, McMaster, and the University of Guelph. The competition should prove stiff, as all teams are out to beat Western's ten year stranglehold on the championship. Their downfall is predicted as they have already lost three games this season.

The tournament competition will begin at 2 pm in the Currie Gym, with each team playing three games.

The McGill team has been injected with some new blood for intercollegiate competition, namely Elizabeth Wallace, Sheila MacKay, Jan Murray, Chris Sutherland, Celina Alpeune, and Judy Dryburgh. Veterans like Sacha Walker, Rhoda Goldman, Av Roberts, Joan Jasperand, and Dorothy Ross (current president of the club) will also see action. This year's team has not played as many exhibition games as usual, but speculations are that they will fare extremely well in the tournament. During the past Sports Day at MacDonald, they defeated U of M, Carleton, Queen's and Mac thus winning the tournament.

Redwomen ice squad to meet Queen's Gaels

The Girls' Hockey Squad travels tomorrow to Kingston to meet the Queen's University.

The McGill team defeated Queen's 2-1 in the Macdonald Tournament and are looking forward to a second victory. This will depend mainly on the team's ability to contain the potentially high-scoring Queen's team, led by their big gun, 'Cookie' Cartwright. If the defensive team, led by All-Star goalie Barb Rowat and defencemen Bee Taylor and Linda Mor-

ison can continue its fine play, the Squaws should win the game.

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Build the teams, spread the word, rake in the benefits

The final part of the series considers possible improvements in the college athletic structure.

As a pound of cure to insure the future success of sports at McGill and elsewhere in Canada, college athletics programs sorely need booster shots of publicity, scholarships and competition.



Goalie Ken Walters

Should they be paid...

If college athletics are not big in Canada and at McGill, one reason is that there are a number of natural disadvantages. Another is that the potential for big-time athletics has not been sufficiently tapped.

The first step towards tapping this potential must come from the University — it must want to get more out of its athletics program; more money, more prestige, more spirit. When and if the University realizes the possibilities offered by athletics, the program can be improved. An expanded budget for the Athletics Department, if used wisely, will result in expanded returns.

Some more splash

Publicity is the first prerequisite to success in any big-time sports venture. Athletics, poorly publicized at McGill, need improvements in coverage from the Daily to the Star.

Sports coverage on the Daily has always been directed at reporting the facts, not publicizing the events in athletics. While a university readership can demand more veracity than salesmanship from its sportswriters, there is still a great deal of room for improvement to be made in reporting the spirit rather than the statistics on a team. Readable features, rather than detailed game reports, representative photographs rather than thousands of words of padding would do a great deal to enhance student interest and enjoyment of varsity sports.

Radio-TV McGill has great potential in the area of sports coverage. While they are handicapped by lack of staff, the people of Radio-TV McGill have the facilities and can get the air time to do more sports coverage than they are doing now.

These improvements will increase student support for athletics, but because of the present system of free student admissions they will not provide additional revenue. The money is in public relations, and the area has been almost totally ignored up to now.

Under the present system, Athletics Director Harry Griffiths and the individual coaches have to handle publicity. With their other duties requiring most of their time, they cannot do an adequate job. The local papers, and radio and TV stations do not have the staff or the interest to cover college sports in detail. As a result, McGill's name seldom appears on the city's sports pages.

The Athletics Department needs a full-time publicity director, to co-ordinate its efforts and put out a weekly bulletin. It needs a man to learn the ropes of sports reporting in Montreal, and pull them to McGill's advantage.

Part of the mystique of college athletics, especially at McGill, is the revelry of the fans. Booze and fraternity open houses are potential firecrackers, but their exclusion from the football scene this Fall made Redmen games less of a show than they have been in past years. Perhaps supervision rather than prohibition would maintain the mystique.

Some more scratch

The Administration is understandably leery about getting into the play-for-play trend that is pervading American colleges. Yet athletes do receive some special consideration now (inexpensive lodging at the field house, private tutorials, meal chits). Awarding scholarships to B students who play sports would not be a great departure from the present system.

Since a star athlete is worth his weight in gold at the gate, scholarships would be a sound investment for the University. A well-administered scholarship program, including subsidies for athletes, would raise rather than lower the academic level of the University.

The American Ivy League has such programs, and are certainly not sacrificing academic excellence. Rhodes Scholarships are awarded to students who achieve not only academic excellence, which benefits the student primarily, but also athletic and extra-curricular excellence, which benefits their university.

Some more scrambling

McGill alone cannot become a bull in the china shop of Canadian college athletics. Universities across Canada must develop their athletic facilities with some degree of uniformity in order to maintain balance in the league structures. The initiative for such a general improvement must come through the infant Canadian Intercollegiate Athletic Union. A strong CIAU could go a long way toward pinpointing the problems of college athletics in Canada, and solutions to these problems.

The CIAU will have to think big to have any effect; think not only in terms of football bowl games, which they are now doing, but in terms of trans-Canada leagues.

There are enough good football schools in Canada now to make strong, balanced leagues which would be much easier to publicize than the four-team OQAA which is often so lopsided it's boring.

A strong CIAU could institute a fluid class-league structure which would keep the leagues balanced and exciting. It could arrange for publicity on a broader scale than now exists and thereby begin to build the "big-time aura" about college athletics that is so essential to good fan response.

A disparity of regulations now exists among Canadian college leagues in different parts of the country. Eligibility rules, scholarship regulations and recruiting restrictions should be established and made uniform. Putting athletics on the same plane throughout the country and instituting class-leagues would permit intersectional rivalry in major sports for every university.

Besides football bowl games, the CIAU would do well to institute playoffs in the other major sports — basketball and hockey. Nothing improves the calibre of play throughout a league like a playoff. The introduction of a four-team playoff in the OQAA Hockey League has breathed new life into the average teams, made every game important and exciting.

The National Collegiate Athletic Association in the U.S. shows schools how to make the most of sports, while the CIAU does not yet know itself. It needs to learn in order to lead the way to improvement.



Halfback Eric Walter

... to play?

McGill has made great strides in the past few years in the area of academics while her athletic image has slipped considerably. Athletics should not overshadow academics, but they do have a place in the well rounded university. When McGill makes a bigger place for athletics, she will be well rewarded.



— Joel Keller

SCRAMBLE: Redmen stalwarts Rick Moore (10) and Skip Kerner battle for the puck in last weekend's 6-6 tie with the McMaster Marlins. The Redmen will be putting their two-game unbeaten sting on the line tonight when they host the Queen's Golden Gaels at the Winter Stadium.

Basketball

REDMEN NEED SUPPORT

Tomorrow night at 8 pm in the Sir Arthur Currie Gym, the Redmen Basketball squad will put a four-game winning streak on the line against arch-rival Western University. According to team Captain George Lengvari, "...this is the game the team has been waiting for."

Although the crowds have been surprisingly small throughout the first half of the schedule, the winning streak has started to attract McGillians. It is hoped that the apathy that is so prevalent at McGill will not be noticed at this Saturday night's game. The Varsity five is ready and waiting for this all-important four-pointer and the team is only hoping for student support.

When one considers that McGill is one of the only Univer-

sities that does not charge for these athletic events, it is hard to understand why a Saturday night game should not attract a large crowd.

Tomorrow night will mark the appearance for the first time on the starting line-up of rookie hot shot Dave Leibson who went for twenty points in the last outing. The remainder of the starting line-up will be George Lengvari (Capt.), Bruce Randall, Jerry Young and Frank Vitale.

When questioned about the big game, coach Ron Sharp said that "it's difficult to keep the team's spirits up when the students have shown so little interest, but if the last game was any indication, and if McGill really responds tomorrow, I think a good home town support will make the needed difference. Let's just hope the students turn up for the big one."

Hockey

Eager Redmen ready for battle with Gaels

by DON MACFARLANE

This evening at 8:30 the rejuvenated Redmen Hockey team will meet the Queen's Golden Gaels at the Winter Stadium. In their last two games, with a win against Laval and a tie with McMaster, the Redmen have gained more points in the League standings than in their first 11 outings of the season, and it is expected that they will continue on the road to recovery.

If the tie against the Marlins gave a hint of new life, last night's victory over Laval was a definite indication. Fred McRobie, who has been used sparingly as a defensive center and a penalty-killer all season, came to life in an offensive role against the Rouge et Or, netting two goals.

Ian Taylor, who has just been promoted from the Indians, played a very strong game picking up the winning goal, in the middle of the third period, as well as two assists. The third line, with three goals, provided Coach Copp with some much needed depth.

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HEARING IS IMPORTANT — See and Hear Movie: "The Deaf May Speak", 1 pm, February 5, E-204. Presented by Psychology Club and Pre-Med Society.

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Monday, February 8th

- 7:15 p.m. (1) Ct.1 Grads vs Falcons
- (2) Ct.2 Shysters vs Neuros
- (3) Ct.3 Aardvarks vs Stropogaites
- (4) Ct.4 Bankers vs Educators
- 8:15 p.m. (5) Ct.1 Polymorphs vs Dent. 4
- (6) Ct.2 Rat-Finks vs Alphas
- (7) Ct.3 Epars vs Dent 2/3
- (8) Ct.4 Psychos vs Corpuscles

Monday, February 15th — West Gym

- 7:15 p.m. Ct.1 Winner of (1) vs Winner of (4)
- Ct.2 Winner of (3) vs Winner of (2)
- 8:15 p.m. Ct.1 Winner of (5) vs Winner of (8)
- Ct.2 Winner of (6) vs Winner of (7)

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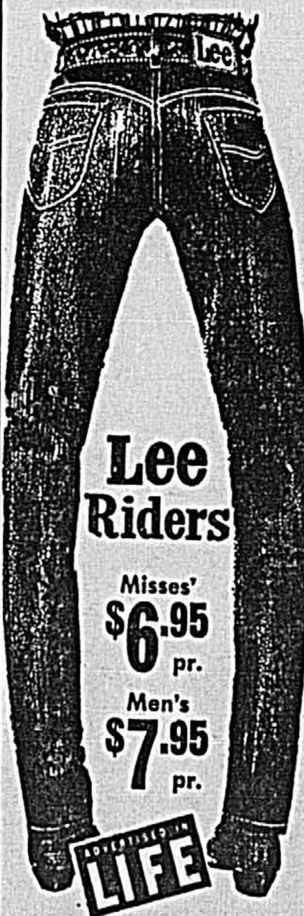
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